



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE VENUS OF PAGE.



PAGE'S Venus, now exhibiting at the Dusseldorf Gallery in this city, commands great attention. It receives a world of notice from connoisseurs and the press, which might well gratify the artist and his friends. Of the work we might speak at some length, but will quote from the "Sunday Times" of this city, its notice, marked by discrimination:

"The exhibition of Page's 'Venus' at the Dusseldorf gallery, naturally attracts great attention. Placed in the midst of the *chef d'œuvres* of the greatest of the modern schools of painting, it does not suffer by the comparison. In some respects it gains by contrasted excellence. It is hung against the doorway of the main gallery. You enter by passing on either side of it. Directly opposite, at the farther end of the gallery, hangs No. 15, Sohn's really great picture of 'Diana and her Nymphs surprised at their Bath by Acteon.' The position of these two pictures compels you to contrast them. Sohn's work is fine. It is eloquent. The magnificent and contemptuous anger of the goddess of the silver bow, at the foolish temerity of the mortal trespasser upon the sacred privacy of herself and attendant nymphs, radiates from the calm, square forehead, the chiselled nose and slightly distending nostril, the fine lip, too celestially dignified even to curl, and the large quiet eyes of blue which interpret to you the pityless vengeance indicated by the outstretched arm and unmoving finger. You are satisfied. You see a goddess—but a very cool one. All her *entourage*, nymphs, water, foliage, are delightfully cool, and suggestive of wisdom and propriety. You turn to the "Venus" of Page, to the naughty but seductive goddess of love, and the fragrant odors of Amythont and Gnidos, the incense which enveloped with its gracious cloud, of old, the altars of Cyprus and the groves of Paphos, seem gathered in the light cloud which floats above her head. It is true there is something very human and womanly about Page's "Venus," but that does not make her less like the Venus Aphrodites. It is in fact the exact type of that divine effluence which, taking bodily form and pressure in woman's shape, old Hesiod tells us, sprang from the sea foam, and, sailing on a rose-colored shell, came first to the island of Cythera, with

Love and Desire attending her. It is said that Page has given us here a slightly idealised portrait of one of the most famous female models in Rome. If so, he has done after-times a service in preserving, by a pardonable myth, the counterfeit presentment of a beauty, in perfectness, which the world could not well afford to have wanted. The figure is nude, and yet entirely chaste, and proves at a glance that thesis so eloquently demonstrated by Sue, in one of his "Cardinal Sin" novels, that it is not what is shown, but what is concealed and suggested, which offends modesty, and beats the alarm to bad passions. Rich in tone, handled with a boldness at which purity of intention only arrives, every line swelling into voluptuous roundness the gracious *contours* which make up a perfect woman, it blends the rarest idealism with the most striking realism of physical beauty in form. Like the "Venus de Medici," or the "Venus" of Canova, it suggests only ideas of the beautiful. The tone of the picture is necessarily warm, but it is the warmth of color, not passion. The whole figure, in fact, floats in a gauzy sunshine of sensuous coloring which at once lights it up with a glow and flush of life and love, and at the same time clings about it like a mystic veil. The face is not beautiful after our ideal, but it is queenly in womanhood, and the hair, of that golden tint peculiar to the women of Venice, lights the head up with a kind of halo, and more perhaps than anything else indicates the goddess."

ART GOSSIP.



ANY good and ambitious works are on the easels of our artists—many of whom went out for the summer to make special studies for contemplated works.

Stearns has been, since June, away off in Minnesota, pursuing the sports of that wild and picturesque region, and making elaborate studies of scenery, as well as of Indian character and life. He has in view a composition illustrating "Hiawatha's Wooing"—an exquisite subject for his skilful hand, which will embody many points of interest. Minnehaha Falls—the "Laughing Waters"—will, of course, have a share of the canvas, as it shares in an important part in the story. We are glad that Mr. Stearns has undertaken this work, and hope to announce its

completion in time for the next spring exhibition.

James Hart has a large composition in an advanced stage. It has a *locale* among the Adirondacks—from one of the isles of Placid Lake, with the water in the right foreground, and some of the representative hills in the background and distance; but it is a unity of these features in composition, rather than a transfer of actual scene. It will be a work of great labor and marked elaboration, and we shall not be surprised if it creates sensation, in art-circles, upon its exhibition. The work is commissioned.

Sonntag has just completed a large picture, a landscape composition, embodying the poetry of Italy—its hills and valleys—its ruins, old in glory and song, and its skies and waters placid as a glorious dream. It is a work of a high order of excellence, and will add measurably to the artist's already eminent reputation. As it is designed for public exhibition, we defer a fuller notice of it until our next issue. We can promise the public a rare treat and a sweet surprise in it. This artist has also painted a number of pieces for the "Cosmopolitan Art Association." They will be found enumerated in the catalogue of the "Supplement."

William Hart has returned from the shores and woods of Maine, with some superb studies, which will find their way into his promised works. He is now finishing his "Sunday Morning," exhibited at the last Academy exposition in a very unfinished state. It now looks like another picture, and certainly is one of beauty in composition and expression. It is commissioned by Mr. Swift, of this city.

Gignoux, we believe, has nothing especial "on the stocks." His "Winter View of Niagara Falls" is still on exhibition at Williams & Stevens' rooms. This work is a great success—by the best judges regarded as much superior to "The Falls," by Mr. Church. Gignoux, like Cropsey and Mignot, has a great fancy for Nature's *exceptional* aspects, and gives us some "striking" canvas in the way of sunsets, &c. These experiments, with crimson and blue and yellow, may please the fancy of the artist—they rarely satisfy the public.

Bellows is not yet returned from his season's wanderings. He has been, we hear, making very elaborate studies in the White Mountains region, and will, doubtless, return with a portfolio promising of good things. His "Lost Child" is on ex-

hibition in the Dodworth gallery. His "Frost Pencillings" has been purchased by the Cosmopolitan Art Association, for its January award, and is now on exhibition in St. Louis and other western cities.

Mrs. Lily M. Spencer has passed a very busy summer at her studio in Newark. Her incomparable fruit pieces have been in such demand as to compel the artist to unusual labor—a good sign, indeed. Mrs. S., without doubt, ranks with the best of living painters of fruit and still life, while in humorous characterization, she is, in many respects, a remarkable artist. We learn that an offer of this nature was made to her by a perfectly responsible party: he proposed to take the lady and her whole family to Paris—fit up an elegant establishment for her, and pay all expenses of living for one half the money he should realise from the sale of the works of her hands during the time of the engagement. "The Cosmopolitan," it will be seen, by catalogue, has secured a number of her incomparable works for the coming Award. One of these is engraved for the frontispiece to this present issue.

Tait has gone to the suburban village of Morrisania, built himself a fine studio, surrounded himself with animals, birds, antlers, and "other implements of his profession;" and is now at work on some important commissions. The next spring exhibition will give a good account of his winter's labors. "The Cosmopolitan" has succeeded in securing several of his exquisite bird and deer pieces, for the January Award.

Jno. R. Johnston, of Baltimore, has a fine studio, well filled with interesting faces and landscapes. He is highly popular with the people of that city. Several landscapes, finished from sketches of scenes along the magnificent panorama of the Baltimore and Ohio Railroad, are among his latest labors. One of them is included in the Catalogue of Awards for January.

The artist Wight, of Boston, has just painted the "Puritan Maiden," from Longfellow's *Courtship of Miles Standish*. The *Boston Journal* says: "The artist has portrayed her dressed in the plain and becoming attire of a young girl of her time, as she sat at her work in the rude oaken chair of the forefathers. At her side is her spinning-wheel, and in her hand the small and pretty bunch of wild flowers, which the youthful and gallant John Alden gathered by the woodside, on his anxious way to her domicile."

Buchanan Read has pitched his studio in this city. He has on the easel a subject from Cooper's "Wept of Wish-ton-Wish."

Jerome Thompson has returned from his summer's tour, loaded with admirable studies. He is now finishing "Candocia Lake." It will be a fine thing. His "Haying" and "Mansfield Mountain," exhibited at the last exhibition, were works of which any artist in this country might be proud.

The *Home Journal* says of Durand: The honored President of the National Academy of Design has returned from the Genesee River Valley, with a fine collection of studies from nature, consisting almost entirely of trees, painted with great fidelity, and with a view to a different study of trees from his previous efforts.

Powell, whose picture of the "Discovery of the Mississippi by De Soto," is in the rotunda of the Capitol at Washington, has been commissioned by the State of Ohio to paint "The Battle of Lake Erie," for the capitol of that State.

The Portland correspondent of the *Boston Gazette* has the following notice of a new work of art by Mr. Akers, which will soon be exhibited in Boston: "I have just seen a very splendid work of art by a Portland sculptor, that is bound to produce a sensation when it is exhibited in Boston. It is by Mr. Paul Akers, of this city, who has but recently returned from Rome, and his works have followed him, the one under notice having arrived yesterday, and is to be exhibited here before coming to Boston. He calls his work the "Dead Pearl-Diver," and it represents the pearl-fisher lying upon the rock over which he has slipped, and from exhaustion has not power to recover himself, dying with the rare and beautiful shell in his hand, for which he has risked his life. Around his waist is his net, in which his shells are secured, which are seen through the interstices, and a more skilful arrangement than this presents I have never seen. About him, upon the sand, and clinging to the rocks, are various crustacea, and at his feet, by which he has evidently been held down, is a sprig of coral. Mr. Akers has several fine busts here; one in plaster, of Judge Ether Shipley, is admirable."

Mr. Hart, the sculptor, has finished the statue of Henry Clay, ordered by the "Ladies' Clay Statue Association" of Virginia, and it is to be inaugurated on the 12th of April next, the 82d anniversary of Mr. Clay's birthday.

Mr. William J. Stone, of Washington City, has nearly completed a colossal plaster-cast of "The Hunted Prairie Horse." It represents a wild horse, which, having been pursued by Indians to the edge of a precipice, starts back with terror at perceiving that his next plunge forward must be into the yawning gulf below. The artist has been engaged on the work for nearly four years.

The Executive Committee of the proposed Fair in aid of a fund to erect an equestrian statue of Washington, by Thomas Ball, on Boston Common, have fixed upon Wednesday, Nov. 16th, as the day of opening the sale. This movement originated with the artists of Boston. The statue will reflect great credit on Mr. Ball, the artist, and be an honor to the State, and the whole country. It is decided that the statue shall be of bronze, and cast in Massachusetts, and become the property of the citizens of the whole Commonwealth, and be placed in some prominent position on Boston Common—a free domain to all the country.

The Committee of Plans for the Monument to the Signers of the Declaration of Independence, to be erected in Independence Square, Philadelphia, have decided to publish a prospectus, a copy of which is to be addressed to all architects and artists throughout the United States, setting forth that all plans sent in for the approbation of the Committee must be drawn upon sheets of paper two feet square, on the scale of four feet to the inch, providing a base sixty feet in diameter, having thirteen sides, and in each side a niche or entablature containing some device representative of each of the thirteen States, a shaft or column over all. The plans are to be sent to A. G. Waterman, Esq., Philadelphia, on or before the 1st of January, 1860. The Committee have resolved to award for the best plan, which will be adopted, \$300; second best, \$200. All plans sent in are to be the property of the Trustees of the Monument.

The Webster statue, by Hiram Powers, has, at length, been "inaugurated" and *Everetted*, and may now be regarded as one of the facts of Boston. Of this work journalists and letter-writers have said so much that the public really is tired of the subject. We will say, however, that it was singular usage of a man, to command him to do a piece of work, and because he exactly fulfilled your orders then to turn in and call him and his work hard names.

The Boston magnates ordered from Hiram Powers a bronze statue of Daniel Webster *in his citizen's dress*, and because Hiram Powers took that dress over to Florence—hat, coat, trousers, shoes, and all—and perfectly reproduced them in bronze, these magnates get mad, and “artistically” make fools of themselves. We dare say, Hiram Powers would be glad to re-cast the work according to his own ideas of artistic proprieties. Why don't Boston give him the privilege if it is dissatisfied with “citizen Webster?” Speaking of this statue, Mr. N. P. Willis, who attended the inauguration ceremonies, remarks:—“The secret of one's first disappointment in this work of Art, I have since concluded, was truly as well as graphically expressed, later in the day, by that most genial of humorists, the author of the ‘Gringos,’ to whom I was remarking that the bronze fell very far short of Webster's personal presence. ‘But think,’ said Wise, ‘how any one would look, whom you had been in the habit of seeing as a white man well dressed, stuck up there with a pair of sheet-iron trousers and a verdigrease complexion?’ And, it is not only that we have not been used to see Webster with a brass-colored face, but that the sunlight, in falling upon the new bronze, ‘glazes,’ as the artists say, producing all manner of perversions of the real lines of the features. I was obliged to change my point of view several times, for instance, to get rid of a funny pug peak which the glancing light gave to the nose. Age may improve the ‘verdigrease,’ but it is, at present, a most chequered misrepresentation of a gentleman's complexion.”

Wm. A. Townsend & Co., publishers of Cooper's works, bring out the sixty-four illustrations by Darley, drawn for the works of the great novelist, in a new form—in eight folios, each folio containing eight of the engravings. Each plate will be faced with a page of letter-press descriptive of the scene illustrated; the illustration to be an artist's proof, printed before lettering the plate, on India paper. The folios will be published by subscription, at three dollars each. As the number is necessarily limited to five hundred copies, the lover of American art will do well to secure an early copy. These illustrations are engraved by Alfred Jones, the Smillies, Rice, Hinshelwood, Phillibrown, Girsch, Marshall, Paradise, and others—in line, the purest style of the art of engraving.

H. H. Leeds & Co., lately sold at auction, the valuable collection of James Robb, Esq., of New-Orleans. It was one of the finest offerings of paintings ever made in this city. The catalogue comprised works by Goltziere, Poelemborg, Le Brun, Baptiste, Baron Gros, Carl and Joseph Vernet, Snyder, Andrea Del Sarto, Salvator Rosa, Giulio Romano, Rubens, A. Carracci, Bassano, Cuyp, Teniers, Van Ostade, Mignard, Leopold Robert, R. Wilson, Coypel, Weenix, Couturier, De Heim, Corbould, Kensett, Durand, Huntington, Inman, &c., &c. Many of them were from the Bonaparte collection.

It is proposed to erect a statue to Horace Mann, on the State-House grounds, in Boston.

Of the foreign art items which lie before us, we are only able to give the following:


A number of interesting drawings and manuscripts by Michael Angelo, have just been discovered at Florence.

Several eminent French artists are at present actively employed. M. Horace Vernet is terminating a picture representing Napoleon I. surrounded by his Marshals; M. Yvon has completed his designs for the pictures of the battles in Italy; M. Beaucé is painting an equestrian portrait of Marshal Canrobert; M. Jouffroy is at work on a marble statue of sculpture; M. Dumont is busy on the model of a statue of Alexander Humboldt; M. de Nogent is terminating a statue of Gen. de Lourmel, which is to be erected in Napoleonville; and M. Megret is commencing one of Massena for the city of Nice.

M. Mariette, in his travels in Egypt, has discovered the tomb of a queen, princess, or some opulent person of the olden time. Near the mummy of the departed was found a multitude of objects and ornaments, very valuable as to material, but still more so for their elegance, taste, and workmanship. This unexpected discovery was at once designated for the future museum of Cairo; but, as some of the articles required mending and cleaning, the viceroy requested M. Mariette to get this work of restoration executed in Paris. He, at the same time, permitted him to show the said curiosities to the amateurs of the French capitol. It was in that way that the Academy of Inscriptions had the advantage of seeing spread out for its inspection an almost complete Egyptian toilet of the time of Cleopatra, Semiramis, or some other celebrated beauty. There were coronets, necklaces, earrings, bracelets, pins,

and rings, all of which, for purity of design and form, elegance of ornamentation, and delicacy of workmanship, surpass all conception. One of the most remarkable articles was a gold necklace, formed of bees with outspread wings, which must have produced a most charming effect on the neck of a pretty woman.

THE MARTYRDOM OF JOHN HUSS.

LORIOUS are many of the triumphant specimens of the Dusseldorf Gallery of Paintings several of which are now on exhibition at the Philadelphia Academy of Fine Arts. A powerful picture converts the past into the present. But, ah! that so mournful a drama as the martyrdom of John Huss, who was burned alive at Constance, July 6th, 1415, after receiving the solemn promises of the Emperor and the Pope for his safety, should have ever furnished a subject of vivid pictorial history, with all the excruciating terrors of such a sacrifice! Huss, the admirer of the writings of the English Wickliffe, who first advocated the then coming reform in religion! Let us not, however, be misunderstood on this point; for we blame not the men who directed these persecutions so much as the bigotry and superstition of the times in which they lived. To use a sentiment of Gibbon, we ought not to judge of historical events by the moral standard of our own day, but rather according to the prevailing opinions of the times in which such events occurred. Thus, it will be admitted that the holocausts offered up by Torquemada, the Grand Spanish Inquisitor, who lived nearly four centuries ago, could never be perpetrated again, especially in these modern times. Pass we by, however, all philosophical reflections on the subject, for they are painful. Lessing's picture of the martyrdom of Huss is grand—nay, awful—whether we consider the cruelty of the faithless execution, or the sublime resignation and devotion of the sincere, yet not enthusiastic victim. There he stands, amid the scoffs and insults of a mocking crowd, his noble figure thrown into bold relief by the sky, regardless of the executioners, the fagots, the torch, the pyre, the presence of the Duke Ludovic, who ordered the agonizing death, or the Bishop and Cardinal in the foreground, who sanctioned it. So magical is the delineation, that we see, we hear all that is